dor's box, opposite to us, very showy, with a spangled muslin gown and a scarlet cloak. She has a fine face and figure, and was not at all *outree* in her decoration. Her very black hair was plaited with gold riband, and ringlets fell over her forehead and neck; rather a short waist, her arms bare, and a great breadth of shoulders displayed.

She was altogether very much *decolletee*, which is the fashion of the day.

On the same line with her, *au premier*, and among the well dressed, were two or three servant-looking women *en bonnets de paysannes*. By their appearance they must have been tradesmen's wives of the lowest class. The fine ladies wear feathers and no rouge. The men in the boxes were like gentlemen in England; those in the pit like what French *laquais* were formerly on a rainy day.

The Marquis del Campo[1] was at the opera, without his star. His servility is disgusting, even to the men in power. He affects equality so much, that his table is presided over by Mademoiselle Chalet^,

much so, that she acquired the name of " Notre bonne dame de Thermidor," in allusion to the lives she saved

during that hideous period. She was afterwards divorced from Tallien, whom she is unjustly stated to have abandoned in his distress. In due time she married Francis Joseph de Caraman, Prince de Chimay. She died at her husband's chateau of Chimay, near Mons, in 1836, universally regretted.

i The Spanish ambassador.